



Otis Spann, Victoria Spivey, Muddy Waters

Plan Info "BLUE" AL BOWLLY



Judy Roderick and John Hammond Jr.



BLUE
STABLE
P. 11

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SEPTEMBER 1964

Jimmy
Joy
P. 11

record research

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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

THE BLUES AND GOSPEL CAME TO NEWPORT

(The 1964 Newport Folk Festival)

by

LEN KUNSTADT AND VICTORIA SPIVEY

Folk performers of every genre came from far and wide to make July 23 thru 26, memorable days in the history of Newport, Rhode Island. It was the 1964 NEWPORT FOLK FESTIVAL, the third edition of this series and a royal edition, made up of evening concerts and morning and afternoon workshops held either at the giant Freebody Park or on the green lawns of St. Michaels school. It was a resounding success audience-wise 70,000 resounders, so reported) as a glittering array of folk performers, a virtual cross section of most every American folk music idiom, displayed their talents. There were among others; gospellers, topical songsters; cowboy balladeering; Hawaiian chanting; sacred harp singers; folk songs for and about children; jugbands; old time Alleghany, Ozark and Western singing; Dulcimer, jewsharp, auto-harp and gourd practitioners; guitar and banjo picking of every description; country and city bluegrass and mountain songs; string bands; quadrille dancing and plenty of blues. There were folk majors like Peter and Mary (Paul didn't make it), Joan Baez, Bob Dylan, Theodore Bikel, Chad Mitchell Trio, Pete Seeger, Odetta and others. There were an abundant number of discovered or re-discovered youngsters and elders. There were folk lorisit academicians Alan Lomax, Sam Charters, Willis James, Tristram P. Coffin, Kenneth Goldstein and D.K. Wilgus to either host the events or join in an academic workshop. In the opening Thursday evening presentation of July 23, presided over by Alan Lomax, there was a gigantic talent display of most of the performers who were to appear in the following days. There were some melodramatic moments in this gala array as a singing sanctified gospel group entered upon the darkened Freebody Park stage carrying a swinging, glowing lantern simulating a midnight prayer meeting. And in another act a group of chanting ax wielders, apparently simulating the laborers on a chain gang, rhythmically tattoo their blades at a piece of lumber lying flat across the stage. So realistic were their interpretation that woodchips spew a more than 15 foot path barely missing spectators in the front boxes. Yet one of the most fascinating aspects of this entire festival was the attention paid to the BLUES and GOSPEL. BLUES-WISE, we heard Mississippi John Hurt, Willie Doss, Robert Pete Williams, Fred and Annie Mae McDowell (they also featured gospel), Hobart Smith, Elizabeth Cotton, Jesse Fuller, Muddy Waters and Otis Spann, Sleepy John Estes, Hammie Nixon, Yank Rachell and Skip James. The legendary re-discovered Son House was scheduled but did not appear. The younger blues stalwarts included Judy Roderick, Dave Van Ronk, John Hammond Jr., Barbara Dane, Koerner, Ray and Glover, Jim Kweskin and Maria d'Amato. GOSPEL-WISE, we heard the Moving Star Hall Singers, Bessie Jones Georgia Sea Islanders, Staple Singers, Swan Silvertones, and the blues legend turned gospeller, Rev. Robert Wilkins. We also heard the topical gospel of Guy Carawan and the Freedom Singers. Quite a package!

In the following report we shall include on-the-spot coverage to the best of our ability of highlights of the various workshops and concerts which presented the above artists.

Robert Pete Williams



The Staple Singers



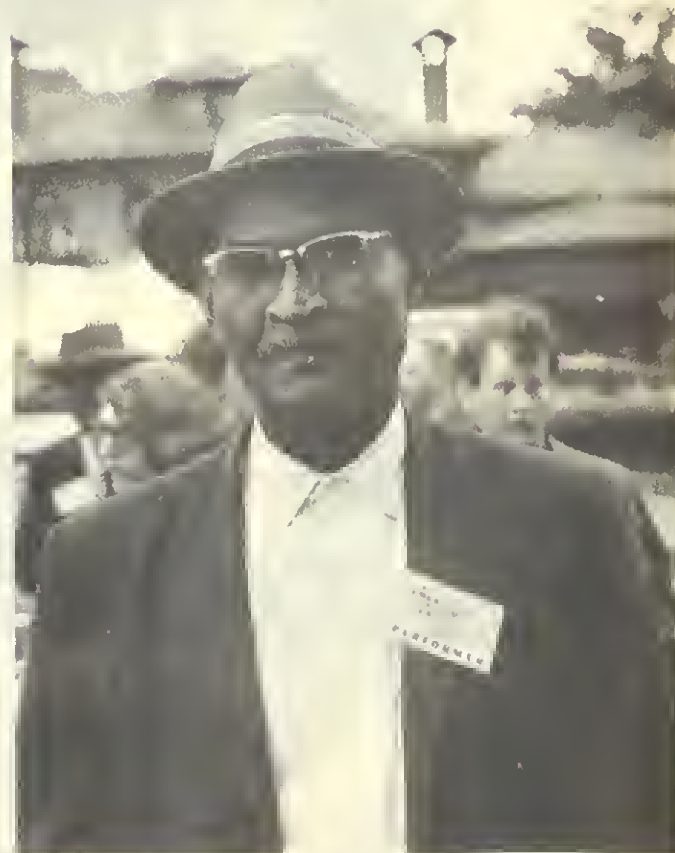
Alan Lomax



Sleepy John Estes



Skip James



Rev. Robert Wilkins

(The 1964 Newport Folk Festival)

NEGRO GROUP SINGING & RHYTHM PATTERNS

Saturday - 10 AM - JULY 25, 1964

After a warm opening introductory by Pete Seeger, Dr. WILLIS JAMES, the noted folk-lorist and educator from Spellman College in Atlanta Georgia (he recorded some worksongs for Paramount way back in 1927) took the stage as host and moderator before an enthusiastic, large workshop audience on the green lawns of St. Michael School. Dr. James first illustrated field hollers with variations explaining their origin and characteristics. He next introduced BESSIE JONES AND HER GEORGIA SEA ISLAND SINGERS (these Islands are a group off Georgia and South Carolina) who sang a primitive, very complex gospel style employing the Gullah dialect motifs and rhythms so identifiable with their environment. They interpreted GOING TO LAY DOWN MY LIFE FOR THE LORD and BEULAH LAND, with the powerful baritone of John Davis in the lead on the latter. Following them came still another gospel organization, the MOVING STAR HALL SINGERS, from John's Island off South Carolina, even more primitive, as they sang IN THE MORNING WHEN I RISE, MOTHERLESS CHILD OR MOTHER IS GONE, TELL ME HOW LONG. The fluttering high voice of one of its women participants and the hand clapping-foot stomping antics of all with a sermon on the last number really delivered the gospel message. REVEREND DOC REESE, a tall bespectacled Texan who described his past adventures as a Texas prison inmate, sang acappella, OLD HANNAH, DON'T YOU RISE NO MORE, HERE RATTLER and OH MY LORD. MISSISSIPPI FRED and ANNIE MAE MCDOWELL (Husband and wife) came on next and illustrated the evangelist approach with their versions of I'M GWINE OVER THE HILL, featuring Annie Mae with Fred's guitar accompaniment, and then they both sang a beautiful ALL I NEED IS JUST LOVE. Mississippi Fred McDowell was born near Memphis Tennessee about 1904, moved to Mississippi in 1928. He heard and learned many songs from Charlie Patton, Sid Hemphill and Eli Green. A few years ago Alan Lomax heard and included him in some of his recorded anthologies for Atlantic and Prestige labels. For a living, Fred drives a tractor in Northern Mississippi. He's also a fine bottleneck guitarist and has a recent album out on Chris Strachwitz Arhoolie label. Another Mississippian, MISSISSIPPI JOHN HURT ambled slowly to his chair on the stage amidst the wild cheering and applause from his admirers. Little, gentle John certainly has won himself a fan club in his one year return as a folk-blues hero. With his effortless pleasing voice and his supple guitar accompaniment he satisfied the demands of callers in the audience with WHEN I LAY MY BURDEN DOWN, CANDY MAN and STAGOLEE. On the first title Miss Mabel Hillery of the Georgia Sea Island Singers lent her gospel support in a vocal duet with the cooperative John. Hurt now boasts a second Piedmont LP which he proudly displayed to all the audience. The MOVING STAR HALL SINGERS returned singing ON MY APPOINTED TIME, BLESSED BE THE NAME OF THE LORD, ROW MICHAEL, followed by the BESSIE JONES GEORGIA SEA ISLANDERS doing OH DAY YONDER COME DAY,

with Bessie Jones illustrating how to clap your hands in 4 or 5 different tempos. John Davis of the group came forward to sing OH RAGGEDY LIFE, a work song, and Bessie Jones did an unidentified chain gang song, and then the entire group closed with an exciting TRAVELING SHOES. The last but not the least act was the "Lone Cat", JESSE FULLER, a one-man-band, singer and dancer in the old minstrel tradition, 66 years young and full of the devil, as he "and his band" played harmonica, guitar, kazoo, with the use of ingenious neck and mouth clamps and holders, and his foot beat out his own invention, a combination bass fiddle and washboard which he has termed a Foddella. He sang his SAN FRANCISCO BAY BLUES and his school song for truants, DROP OUT, and he finished off his set with an energetic Buck and Wing dance on his BUCK DANCE JUMP. Jesse has recorded for Good Time Jazz and Prestige, and has been at the Gaslight and Gerde's Folk City nighteries here in New York City.

BLUES

Saturday Afternoon - 1:30 pm - July 25, 1964

Perhaps one of the most absorbing, interesting presentations of the entire folk festival was this particular workshop. The inclusion of the younger blues singers with the elder artists gave one an opportunity to make comparisons of their talents. Willis James and Sam Charters were the hosts. The re-discovered great Bluesman, SLEEPY JOHN ESTES with the equally competent HAMMIE NIXON on harmonica and jug, and YANK RACHELL on guitar and mandolin stomped and made blue with a real low down Tennessee Jug Buster session featuring among others, a most earthy MAILMAN BLUES. Both Estes and Nixon will be on their way to the continent in late September for the German Folk Blues Festival. Following Estes and men came HOBART SMITH, a superbe dispenser of the down home traditional blues. The program book referred to him as a fine mountain fiddler, but can he sing the blues and twang that guitar!! His DIG MY GRAVE WITH A SILVER SPADE, and Blind Lemon Jefferson's GRAVE YARD BLUES were highlights. Following Hobart Smith came WILLIE DOSS a comparatively unknown down home blues singing elder in his mid 60s who hails from Cleveland, Mississippi. He's a first class blues tragedian who weaved such tales of woe and despair into the verse of COLD BLACK HAND & HOBO BLUES. In addition to his bottleneck guitar he also played the mouth harp. DAVE VAN RONK, a young man in his mid 20s, and already somewhat of a legend around Greenwich Village, has come quite a way. Prestige-Folklore, records refers to him in their ads as "The Best Folk Blues Singer in America Today". Well!! Dave has a descriptive twang, nasality, and gravel voice quality to his vocal projections. By the advance applause, Dave certainly was high on this audience's popularity ladder. He delighted the majority with his vocals of WHY DON'T YOU DO RIGHT, SWEET SUBSTITUTE, BABY LET ME LAY IT ON YOU, ONE MEAT BALL, COCAINE and CANDY MAN. Following Dave came ROBERT PETE WILLIAMS, a former prison inmate from Louisiana, who had his sentence commuted 'to freedom!' because of his blues artistry. He's a natural free blues verse singer who can make up a blues at the 'drop of a hat'. He

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slowdragged lyrics like COME BACK BABY, COME BACK HOME, IF I DON'T FIND YOU, I BELIEVE I'LL LOSE MY MIND. Then he lamented with DON'T RUSH ME, PLEASE LET ME TAKE MY TIME. However he had little time as blond blue eyed BARBARA DANE joined the blues parade. With Yank Rachell on guitar her lyrics narrated about WAKE UP LITTLE GIRL and ALONE AND DISGUSTED BLUES. She also told everybody in song, I'M A STRANGER HERE, PLEASE DON'T DRIVE ME AWAY, and from the sounds of the applause they just wouldn't let Miss Dane leave-but she had to as SKIP JAMES and his guitar, in the flesh and not on Paramount records, a legendary blues man right out of the dusty pages of blues discography, made his appearance. In his eerie high pitched one tone voice he sang freely, such verse as I COULD HARDLY TAKE ME NO REST, MY MIND HAS GONE TO RAMBLING, SHE WAS STANDING IN THE BACK DOOR CRYING, I WOULD RATHER BE BLACK IN SOME SOUTHERN TOWN and I'M GONNA SING A SONG I AIN'T GONNA SING NO MORE. Good Dick Spottswood has passed on some information about the legendary Skip. "He's 62-years old, born in Mississippi. He lived many years in Birmingham and Dallas. Besides guitar he plays piano too. He recorded for Paramount in 1931, and his most sought after discs are considered some of the finest representations of the Mississippi blues school. He hasn't been active, performance-wise, in the last 7 years. He's currently staying in Washington D.C. He has a great sense of humor and he is a thoroughly unegotistical guy. Will record soon." Skip James was followed by the versatile combination of KOERNER, RAY and GLOVER, 3 lads who really cover the blues spectrum with their vocals, string work and mouthharp performances on WHAT'S THE MATTER WITH YOU, MIL, GOIN' TO BROWNSVILLE BLUES and GOOD LUCK CHILD. Following this trio, we heard the promising blues warblings of young JUDY RODERICK whose style travels into the realm of the woman classic blues singer. She was ably accompanied by the fine blue harmonica of JOHN HAMMOND JR. Judy sang MISS BROWN TO YOU and SOME DAY BABY, among others.

OTHER "BLUES" OR "GOSPEL" HIGHLIGHTS

Thursday Evening, July 23, 1964 - Freebody Park

ELIZABETH COTTON from North Carolina, a great long time exponent of the ragtime-country blues style on guitar performed her FREIGHT TRAIN BLUES. This was the first of four times in which she performed this work at the Festival. JOE PATTERSON, who played the intriguing pan pipes and tapped out a tambourine against his knee for rhythm, is a 66 year old find from Ashford, Alabama. According to Alan Lomax he is the last in the South to play this unique instrument. SLEEPY JOHN ESTES with YANK RACHELL and HAMMIE NIXON were bighits with their CARELESS LOVE and BUGLE CALL RAG, highlighting Hammie's jug on the latter. A photo of Hammie and his jug appeared in the local Newport Daily News. MUDDY WATERS with OTIS SPANN from Chicago sewed up the evening with a quartet of numbers, one being a most appropriate GO LOOK OUT AT THE WEATHER, WOMAN! I BELIEVE IT'S GOING TO RAIN. It brought quite some laughs from the audience as the Newport night was damp and cold from a windy drizzle blowing into the park.

Friday Morning, - 10 AM - July 24, 1964 St. Michael School:

One of the great recent discoveries, ROBERT WILKINS, now a practicing minister, who waxed for Victor, Brunswick and Vocalion (1928/1935) was joined by Mississippi Fred McDowell and wife, Annie Mae in a splendid gospel version of WHAT DO YOU THINK OF JESUS. He did a solo vocal of DO LORD, LORD REMEMBER ME for his next number. His voice is superb, his guitar in the best sanctified 'blue' tradition. Robert Wilkins who is the same as Tim Wilkins was born in Hernando, Mississippi, in 1896. He had played with Furry Lewis, Jim Jackson, Memphis Minnie, Frank Stokes, Gus Cannon, Charlie Patton and other greats. He was re-discovered by Dick and Louisa Spottswood of Piedmont Records who have released his first LP on their Piedmont

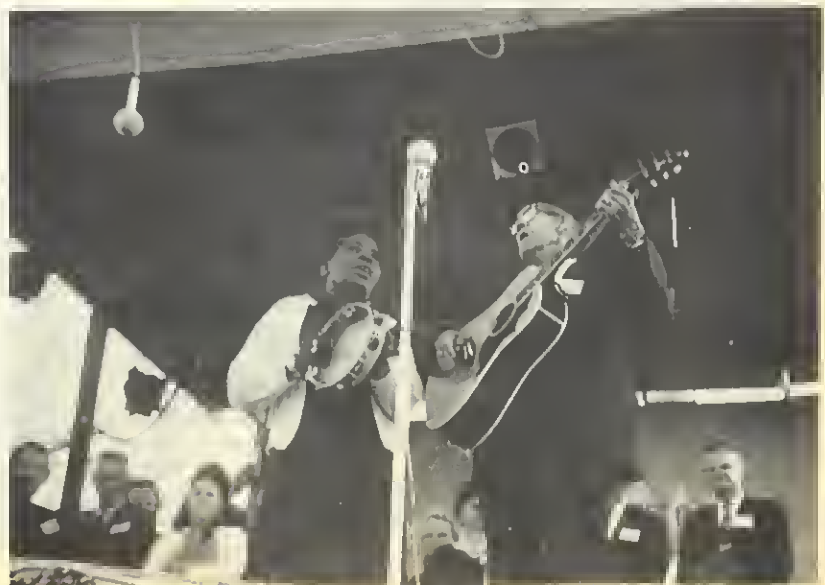


Mississippi John Hurt, Hammie Nixon, Yank Rachell and Victoria Spivey



Dr. Willis James

below Bessie Jones and Hobart Smith



label in July of 1964. MISSISSIPPI FRED MCDOWELL turned to the blues in his set as he told the stories of 61 HIGHWAY BLUES, NO LOVIN SINCE LOUISE HAS BEEN GONE and I'M GOING DOWN SOUTH BABY - I BELIEVE I'M GOING TO CARRY MY HOOK. McDowell, who claims to have heard Charlie Patton and Blind Lemon Jefferson, follows in their grand down home blues manner.

Sunday Evening - July 26, 1964 - Freebody Park:

SKIP JAMES sang and accompanied himself on piano this time, with NEVER GET WELL BLUES and CHERRY BONE. The STAPLE SINGERS, a great gospel group from Chicago, consisting of father Roebuck Staples, his son and 2 daughters performed MORE THAN A HAMMER, WILL THE CIRCLE BE UNBROKEN, DON'T DRIVE ME AWAY, HELP ME TO RUN THIS RACE. The last title reached a fever pitch and literally tore up the house.

OTHER:

THE JUG BANDS: Unfortunately we were unable to hear the performance of DAVE VAN RONK'S JUG BAND with Sam Charters (Mercury Records) Sunday Evening (26) owing to an early departure but we did hear the JIM KWESKIN JUG BAND (Sunder Afternoon (26) featuring versatile Jim and a newcomer to the group, a remarkable young lady by the name of MARIA d'AMATO. She not only sings in the classic blues mode but she plays violin, Kazoo, guitar, and she beats out the rhythm on a window screen!! The Kweskin outfit is an inspired skiffle combination from the Boston-Cambridge Mass. area who were at the forefront of the recent revival of jug bands here in the U. S. A. Their instruments include washtub bass, harmonica, comb blue blowing, kazoos, jug, fiddle and a variety of guitars and banjos. Their repertoire has shades of the Mound City Blue Blowers and early Negro jug bands in their stylings. They are a surprising throwback to the roaring 20s when this type of hokum was at its peak. They jazzed, ragged, and made merry here in their performances of RAG MAMA, I'M A WOMAN (Maria, vocal), SADIE GREEN, THE VAMP OF NEW ORLEANS (Maria on Kazoo), MY GAL (Maria on screen) and others. (see Miss Spivey's column for her special comments on Maria d'Amato)

EXTRA: Vanguard Records did a lot of field recording here at this festival. Certainly hope they captured plenty of the good blues and gospel sounds for all to hear.

One That Did Not Appear:

Another fabulous recent re-discovery, EDDIE J"SON" HOUSE JR. was scheduled for the Festival but unfortunately he did not make his appearance because of illness. (biographical tintype): Son House was born in Clarksdale, Mississippi, March 21, 1902, soon moved to New Orleans. In the latter part of the 20's he moved to Robinsonville, Mississippi, just below Memphis, Tennessee. He developed his harsh, gutty style of 'bottleneck' guitar playing with Willie Brown and Charlie Patton. 'Son' recorded for Paramount in 1930. These were his last known recordings until Alan Lomax field recorded him in Robinsonville in 1942. 'Son' moved to Rochester, New York, in 1943. He was rediscovered in June 1964 by Dick Waterman and Phil Spiro of Cambridge, Mass. and Nick Perls of New York.



Eddie J. "Son" House Jr.

We would like to acknowledge the aid, especially the biographical matter, which the 1964 Newport Folk Festival program book provided us. All photos by Len Kunstadt except Son House (courtesy of program book)



Marie d'Amato with Jim Kweskin's Jug Band

BLUES IS MY BUSINESS by Victoria Spivey

A RISING STAR: "MARIA d'AMATO

Never judge a book from its cover and when a person is meek and humble don't judge them unless you know what you're doing. Some months ago I met a little girl of this type. She never had much to say. She was with a certain revival jug band at that time. I studied her voice, her looks and her personality very well. I can tell you that I found nothing but success for this little lady. I called her aside and told her to go for herself and to find a spot in which she could show off her talents instead of being in the background. Well, whether she took my advice or it just happened, she did get a feature spot with a wonderful jug band led by a young man, Jim Kweskin. I was so happy for Maria and I just thrilled all over. Well, first I thought she would only sing. What a surprise I got when Maria started with the kazoo. Next she played the violin. Next she sang and played her guitar. Then she beat out some fine 'screen'. The band boys were 100 percent behind her with their great arrangements. Now with her fine blues voice, a sweet disposition and a great jugband she can really show off her wonderful talent. Keep your eyes cocked on Maria d'Amato. You will soon see another folk star. Stay as you are, Maria.



Willie Doss

We have dug deep into our archives and have unearthed what we consider a fabulous treasure of arguments about the birth and development of jazz. A series of facts and non-facts appeared for a number of weeks in the Dramatic Mirror of late December 1918/early 1919. This is the first installment. There is a great deal of new information here. Some will be of great research value.

December 14, 1918

VAUDEVILLE VOLLEYS

—From Walter Kingsley

The Genesis of Jazz, with Some Sidelights on "Blues" and "Shimmying"

IN 1915 Bert Kelly was playing in the College Inn, Chicago, with an orchestra made up as follows: Bert Kelly, drums and director; Wheeler Wadsworth (now with Lucille Cavanaugh), saxophone; William Ahearn, U. S. A., piano; Sam Bain, drummer.

This quartette played "blues" and "hesitations" and quaint syncopated melodies and were quite the craze in the night life of Chicago.

Thomas Meighan, the movie star, gave a party one night for dance folk and had the Kelly band for such famous folk as Emmy Wehlen, Julian Eltinge, Jeanne Eagels and Grace George.

Motion pictures were taken of the party by Richard Travers of Esanay, and on the film showing the musicians he placed a caption, reading "The Band that Makes You Jazz."

Thereafter it was the "Jazz Band," and the word which had been of more or less restricted circulation became national property and has now invaded Europe.

That party really started the countrywide vogue of jazz music. Kelly and his band are now playing for Frisco and making a musical hit of their own. In fact, the Kelly organization is fully able to frame up a strong act by itself.

Pioneers in "Jazz"

It was Raymond Lopez, now with Blossom Seeley, who first muted his cornet with a derby hat, and Tom Brown of New Orleans was the pioneer in using a hat on his trombone for effects. Jugs were tried out by colored jazz artists, but were never adopted by white musicians, who declared them "honkytonk" and "no class."

Bert Kelly uses a mute on the cornet to get the effect of a hat or pail. The slouchy jazz musician gets effects with a squealing saxophone and by playing off key.

The three great clarinet players of jazz are "Yellow" Nunez at Reisenweber's; Gus Mueller, now in the army—he can play jazz in any key; and Lawrence Shields of the Dixieland Jazz Band. Baquet, a colored

musician in Chicago, is also recognized as a gifted jazzier on the clarinet. "Yellow" Nunez is the only man who can take his clarinet in pieces down to the mouthpiece and keep up with the band.

Some Facts About "Jazz"

Bert Kelly is the jazz pioneer north of Mason and Dixon's line. He knows more about jazz than any man living outside of the famous jazz professor of New Orleans, John Spricco, the veteran violinist, who teaches jazz. All the famous jazz artists in this country have been taught by him or his pupils. He was teaching jazz and "blues" a generation before they reached Chicago.

Bert Kelly began with four men in his jazz band. He now has five and plays a banjo himself instead of a cornet, which instrument, in his words, "blatts too much." Kelly and his "Frisco Four" were dubbed a "jazz band" in 1915, as above stated.

In 1916 Brown's Band from Dixieland came to Chicago direct from New Orleans, and with it came Tutor Spricco. They knew all the old negro melodies with the variations taught by Spricco, and once Kelly heard them he knew that jazz and blues were going to be popular, so he signed up clarinet and cornets who jazzed. This bunch from New Orleans played by ear entirely.

Harry Fitzgerald brought Brown's Band from the Lambs' Cafe, Chicago, to New York and tried them out all over town, but Broadway was not ready for them. They went into vaudeville as the Five Rubes and then broke up. Raymond Lopez, cornet, returned to Chicago and joined Kelly, but the others returned to New Orleans.

Inventive Drummer a Factor

"Yellow" Nunez, who had been guitar player for John Spricco, the daddy of jazz, brought the Original Dixieland Jazz Band to Chicago in 1917. They played in more or less important resorts in Chicago, often appearing without coats and all "shimmying." Max Hart brought them to Reisenweber's in New York, where they scored an instantaneous and lasting hit. They did phono-

graph records of their *Livery Stable Blues*, which they had adapted from *The More Power Blues*, and into which "Yellow" Nunez put breaks and pony calls and to which Drummer Edwards added neighing.

A Definition of "Blues"

All this, however, was derived from the New Orleans blacks and John Spricco. Nunez sold the number to Roger Graham. Larocca, the cornet of the band, claimed it and the case went to court. Judge Carpenter asked Nunez to define "blues," whereupon he made his famous reply:

"Judge, blues is blues—a little off key but harmony against the rules."

The court held that "blues" could not be copyrighted inasmuch as they could not be described and orchestrated.

Kelly says that ragtime is not exact syncopation and blues are not exact harmony. Jazz is mighty interesting. It stems from the African jungle via the slave ships and the plantations. Old John Spricco of New Orleans knows all the music of the darkies, and some enterprising writer of popular melodies ought to visit him. He is responsible for Jazz primarily, and after him comes Bert Kelly.



JIMMY WITHERSPOON

DISCOGRAPHY (MODERN)

by

ANTHONY ROTANTE

Assisted by Jorgen Jepsen, Derek Collier, Marcel Chauvard, Kurt Mohr, Paul Sheatsley and LK.

(continued from Issue 62)



RHYTHM & BLUES

JIMMY WITHERSPOON

DISCOGRAPHY

By

ANTHONY ROTANTE

This is the Part two of a Discography of the popular Jimmy Witherspoon who within the last two decades has added one laurel after another in the pursuit of his art. His prolific recording adventures is a testimonial to his past successes.

AL WICHARD SEXTET: unknown tp; 1 or 2 saxes; gu; b; Jay McShann,p; Al Wichard dms; Jimmy Witherspoon,vo.
MM692-4 THELMA LEE BLUES MOD 20-604
MM693-3 PINOCCHIO BLUES(JW) " "557A
694 is instrumental by Wichard, 695 is by McShann

(Probably same personnel)
MM802-2 YOUR RED WAGON MOD 20-573
MM803-2 SWEET LOVIN' BABY(JW) " "698 CROWN LP5156
(802 thru 805 is an Al Wichard session)

JIMMY WITHERSPOON with HOOTIE MCSHANN & HIS ORCH. (vo JW); Jay McShann(p) with unknown personnel. (abbreviation: JAZZ SEL stands for JAZZ SELECTION)
MM877-2 FEELING SO SAD(Williams & Tate) MOD 20-629B,JAZZ SEL 651

HOOTIE MCSHANN ORCH with JIMMY WITHERSPOON,vo.
MM898-1 SAME OLD BLUES(Witherspoon-Tate) MOD 20-637A, CROWN LP2004A
MM899-3 I LOVE YOU JUST THE SAME(" ") " "637B, CROWN LP2005A

With BUDDY FLOYD'S ORCH: Buddy Floyd,ts; unknown tp; saxes; p; gu; b; dms.
ABOUT 1948

MM955-3 JUMP CHILDREN(JW) ((GOOD JUMPIN MOD 5156))" "665A,JAZZ SEL 649
MM956-2 TAKE ME BACK BABY(JW) " "665B,JAZZ SEL 649

Acc. by ts and rhythm: Maxwell Davis of Vido Lusso,ts; Charlie Norris,ga; Ralph Hamilton,b; Jesse Sales,dms.
MM1070-3 WHO'S BEEN JIVIN' YOU " "677, JAZZ SEL 650
MM1071-2 RAIN, RAIN, RAIN " " " " " "
MM1072 WHEN I HAD MY MONEY(McCoy) " "695A
MM1073-2 DOCTOR BLUES " "764

with GENE GILBEAU QUARTET: Donald Hill,as; Gene Gilbeau,p; Herman Washington, b; Henry Green,dms. -From Gene Norman "Just Jazz Concert#13"
Hollywood, California MAY 9, 1949

MM1135 BIG FINE GIRL MOD 20-721, CROWN LPs 5156 & 5238,JAZZ SEL593, VOGUE E-V 2060

MM1136 NO ROLLIN'BLUES MOD20-721, CROWN LPs 5156 & 5238,JAZZ SEL593, VOGUE E-V 2060, POP(F)SPO 17005(EP),RIVIERA LP 0052, and CROWN LP 2003A

notes: Riviera LP titled "Blues In My Heart" and is an anthology. Crown LP5238 is an anthology including B B King, Bobby Bland, John Lee Hooker and Etta James. POP(F) SPO 17005 is an EP with Helen Humes, Billie Holiday and Sonny Parker.

Unknown Acc.
MM1299-1A BETTER LOVE NEXT TIME Pt.1 (LUCK on LP) MOD 20-745, CROWN LP5156
MM1299-1B " " " " Pt 2 " " " " " "
MM1300-2 DON'T EVER MOVE A WOMAN INTO YOUR HOUSE MOD 20-764

Acc. by GENE GILBEAU - probably same personnel as above
from Gene Norman's Blues Jubilee 1950
MM1406 FAILING BY DEGREES(JW) MOD 20-772A, CROWN LPs 2004A &5156.

7 MM1407 NEW ORLEANS WOMAN(JW) MOD 20-772B, CROWN LPs 2005B &5156

Unknown Acc. possibly DEC 7, 1950
MM1422-2 I'M GOIN' AROUND IN CIRCLES(Taub)MOD 20-806A
MM1423-2 I'M JUST A COUNTRY BOY(Szabo-Taub) " "782B

MM1424-1 THERE AIN'T NOTHIN' BETTER(Szabo-Taub)"-782A
MM1425 LOVE AND FRIENDSHIP(Szabo-Taub) "827
note: 1424 has JIMMY WITHERSPOON AND HIS GIRL FRIDAY

Possible personnel?? Vocal with Maxwell Davis,ts; Willard McDaniel,p; Tiny Webb,gu; Ralph Hamilton,b; Jesse Sales,dms.
MM1455 ONCE THERE LIVED A FOOL(Jesse MaeRobinson) MOD 20-793A
MM1456 I'M JUST WANDERING Pt.1 " " 845
MM1457 I'M JUST WANDERING Pt.2 " " 845
MM1458 I'M JUST A LADIES MAN(Jake Jordan) " " 793B

Previous rhythm section plus Big Band, possibly John Anderson,tp; Jewel Grant, Frank Sleet,as; Maxwell Davis, Buddy Floyd,ts; Floyd Turnham,bs sax.
MM1461-2 YOU CAN'T KISS A DREAM GOODNIGHT(Jake Jordan)MOD 806B

With ROY MILTON BAND: Charles Gillum,tp; Jackie Kelso,as; Jimmy Jackson,ts; Camille Howard,p; Lawrence Kato,b; Roy Milton,dms "JUST JAZZ CONCERT"
MM1473 or 8 PRACTICE WHAT YOU PREACH(Brooks Walsh) MOD 827
MM1479 I GOTTA GAL LIVES UP ON THE HILL " 808
MM1480 AIN'T NOBODY'S BUSINESS " 808,CROWN LP5156

With ROY MILTON BAND -probably as above
MM1645 FICKLE WOMAN(Patrick) MOD 836,CROWN LP5156
MM1646 I DONE FOUND OUT(Patrick) " " " "

Notes - Did some sides 5/20/51 and 4 more about December 1951

JW with ROY MILTON BAND:(personnel?) (Date?)
HARD WORKING BLUES MOD 737
(HAVE A BALL(DRINK YOUR BEER) MOD 737
(HAVING A BALL CROWN LP5156

(no details)
EVIL WOMAN CROWN LP5303
GOOD MONEY BLUES CROWN LP5303
THAT'S WHY I'M FEELING BLUE CROWN LP5303

Crown LP5303 titled JIMMY WITHERSPOON MEETS RAY CHARLES. It has JW on one side and RC on other side.

From BLUES JUBILEE
OIVE MY HEART ANOTHER BREAK MOD 821
REAL UGLY WOMAN " "

Probably same concert
MM1763 WOULD MY BABY MAKE A CHANGE " 857
MM1764 WIND IS BLOWING " "

JIMMY WITHERSPOON with Studio Orchestra including Maxwell Davis,ts;Cake Wichard, /dms.
MM1861 DADDY PINOCCHIO(JW) MOD 877
MM1862 LOVE MY BABY(JW) " "

No details
MM1906 BABY BABY(JW) " 895
MM1907 SLOW YOUR SPEED(JW) " "

JIMMY WITHERSPOON with TRINITY BAPTIST CHURCH CHOIR, directed by INEZ CASTON
MM1955 LET JESUS FIX IT FOR YOU MOD 903
MM1956 EACH STEP OF THE WAY " "
MM1962 OH MOTHER DEAR MOTHER " 909
MM1963 I'LL BE RIGHT ON DOWN " "

JIMMY WITHERSPOON with ts,p or organ*, gu,dms.
LOS ANGELES, ca. 1952
SHE MOVES ME CROWN LP5192
CARD PLAYING BLUES " "
PLEASE HURRY HOME " "
BOOGIE WOGGIE WOMAN " "
DIDN'T HAVE TO CRY* " "
RIDING BLUES " "
THE BLUES CAME FALLING DOWN " "
SAD LIFE " "
GAIN RIVER BLUES(RIVER BLUES) " "
PLAYFUL BABY " "

Chauvard note: These titles are listed on the album cover and correspond to the music; the label lists different tunes which are not featured on record. Tunes listed on label are STORMY MONDAY, I'LL NEVER BE FREE, JELLY JELLY. There is a possibility that later issues of this LP did substitute these three tunes listed on label.

(Rotante) Further note(just arrived): SUTTON LP SU316 has been reported as having Jimmy Witherspoon sides. HELP!

A D D E N D A

BIG MAYBELLE (ISSUE 60)

From Jack Bradley, NYC.

Rotante's discography of Big Maybelle was missing some definite personnel and date for the album, MAMIE WEBSTER SINGS W.C. HANDY -Cub LP B002. This was recorded in the summer of 1959 and included Sidney DeParis(tp), Omer Simeon(ol), Henderson Chambers(tb), Jesse Powell (ts) and Danny Smalls(p).

Some titles of Big Maybelle's Brunswick LP also came out on 45rpm. They were Cold Cold Heart and Why Was I Born on Br 55242.



ABOUT BIG MAYBELLE on SCEPTER-WAND (Her latest record association):

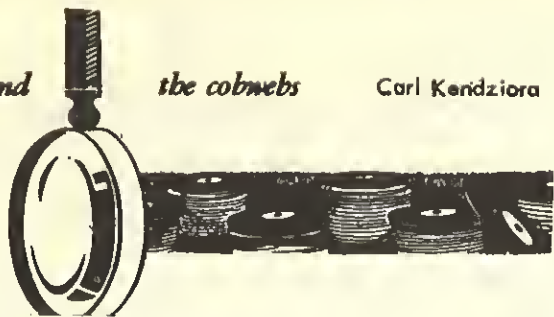
Two albums and some singles have now been released. One is an entire LP called THE SOUL OF BIG MAYBELLE (Scepter 522(m)and 522(s). The other LP is titled THE GREATEST SING THEIR SOUL FAVORITES in which Maybelle shares the tracks with others on Wand 660(m) and 660(s). We hope to have complete details in a forthcoming issue.

WANTED: We are embarking on a project of recorded DIXIE on small label LPs. Please send any and all information you may have - listings, personnel, dates, etc to ANTHONY ROTANTE 2059 MCCRAW AVENUE BRONX NEW YORK

behind

the cobwebs

Carl Kendziora



Some response has been received to our appeal for Cameo and Romeo data. We hope there will be more and also that the list of needed Lincolns in the last column will also produce some data. Some of this response requires correspondence and we hope to get to that in the not too distant future... we are always piled up with prospective correspondence, much of which we never get to, but this carries a priority label. After we have had time to incorporate all of the data sent in to us and also all new information on records acquired or seen by members of the "Syn-dicate" we'll report further on the Cameo project.

Plaza 5000 series: Due to a delay in getting the next batch of numbers in this series prepared we have no listing this issue. We will continue on from 5569 next time. However, we will take time to tell you what's coming up when we reach the end of the 5000's. We have been referring to the Plaza 5000 series rather than just the Plaza master series for a specific reason. We had only intended to list these masters to 5999 as it was the 5000 block which Columbia lacks recording data for. The Plaza-ARC recording data which Columbia acquired when it took over ARC in 1938 began at 6000, but two other factors have caused us to decide to continue on listing this series after we have reached 6000. First, we realize that few have access to the Columbia file data and, second, there is a gap of a year and a half in the files that Columbia does have. Columbia's recording data begins at master 6000 (recorded May 5 1925) and runs to master 6369 (Dec. 31, 1925). Then there is the gap and it picks up again at master 7322 (June 15, 1927).

On the masters in the 5000 block, for which there is no recording data, we have been listing the master number, tune title, artist credit and the specific issue from which that artist credit was obtained. We will continue this format for the rest of the 5000's and also for the gap from 6370 to 7321. For the remainder, we will list the master number, recording date, tune title and artist credit as listed in the recording files. This will provide as complete a numerical of the Plaza master series as possible for those who are interested in such a compilation.

Another matter to be undertaken here soon is an updating of the New Flexo story which appeared in issue 29 (August 1960) and was amplified in issue 32 (January 1961). We have received quite a bit of data regarding this label with Dave Cotter sending quite a list of ones in his collection along with data about a Flexo label put out by a Pacific Coast Record Corp. Then someone (we think it was Hugh Weber; still trying to locate the accompanying letter) sent us a specimen of one of the West Coast issues. So refresh your memory and re-read issues 29 and 32 and we'll try to get to this real soon... maybe next time.

Label of the Month: We regret that some of these follow ups leave many of you in the dark as to the earlier parts of the story either because you don't have files of the back copies of the magazines or because you are new on the scene. Our label this time should be taken in conjunction with our Label of the Month in the April 1952 issue of the old Record Changer! So it's twelve years ago... the labels involved are forty years old! Our label then was Everybodys and our label now is The Electric. Both are black with gold titling and design.

Our illustration is the "B" side of The Electric 1086, the lowest catalog number we've found on this label. Here is full data for The Electric 1086: A. Bam Bam Samy Shore (3715-2) - Ukelele Eddie, Novelty Tenor Solo/8. (What Do I Care, What Do I Care) My Sweetie Turned Me Down (3729-1) - Hall & Ryan, Tenor and Baritone Duet.



Everybodys cover a catalog range from 1001 to 1085 and The Electric, so far, only from 1086 to 1092. The Electric would appear to be a continuation of the Everybodys catalog series and the similarity of label design and color, source of material, etc, all seem to bear this out. Masters on both are mostly of the ERL-Consolidated 3000 series; which by the time of The Electric's debut are true master numbers (although the series began as control numbers equivalent to Emerson 42000-series masters). As in the case of Everybodys, masters from Paramount also appears occasionally, and, more rarely, masters of a mysterious single-digit series prefixed S. A. H. (S. A. H. 2/S. A. H. 3, a coupling by Bert Lewis, The Southern Syncopator, Baritone Solo, appear on some sort of a special issue not included in the regular catalog series: The Electric 1 - Special). Despite the label name, the masters used by The Electric are acoustic and NOT electric. Masters in this series become electric around 3900 while the ones found on The Electric are in the 3600 and 3700 blocks.

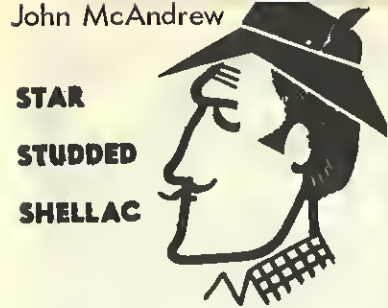
Nothing is known about the maker of The Electric. No maker's name is to be found on the label and no trade mark data has been found. The date would appear to be late 1925, based on the assumption that The Electric is a numerical continuation of Everybodys -- and that no time lapse intervenes. Little if any such a time lapse is indicated by the progression of master numbers: 3683/3686 on Everybodys 1083, 3671/3672 on Everybodys 1085, 3715/3729 on The Electric 1086. Highest master known on The Electric is 3758.

"Talking Machine World" gives a release date of August 1925 for Everybodys 1058-1068, and at the same rate, the remaining Everybodys and also The Electrics could all have been released before the end of 1925. In case there was some time lapse between Everybodys and The Electric, the known range of The Electric issues could have been extended into early 1926. And there may be some higher-numbered The Electrics, so far unknown to us, that would be of 1926

There are two leading possibilities. One is that both labels are put out by the same manufacturer and that it is simply a label name change. The other is that The Electric is put out by another company which has taken over from the one which had previously put out Everybodys. In either case it is possible that older issues were repressed with the The Electric label. Are all issues up to 1085 always Everybodys? Or have any also come out on the The Electric label? And how high does The Electric get? Above 1092? We would like to hear from anyone with any data, on The Electric issues and any information as to who issued the label. And especially we'd like to know of an Everybodys above 1085, a The Electric below 1086 and one above 1092.

A last word about that mysterious S. A. H. master series. As mentioned above, a pair of Bert Lewis sides (S. A. H. 2/S. A. H. 3) appear on a special The Electric issue. The other known masters in this series are by Richard Hitter's Cabineers on Everybodys 1062 (S. A. H. 6/S. A. H. 7) and Everybodys 1063 (S. A. H. 4/S. A. H. 5). What is S. A. H. 1? Are there any higher than S. A. H. 7? And what does S. A. H. stand for? Whose master series is it and at what (and whose) studio? We await anyone's suggestions!

Looks as if we've used as much space as we can get and so we'd better close with the request that you send Cameo, Romeo or Lincoln data, the answers (!) to all the above questions and any comments or ideas you may have to us at Salem Road, RFD 2, Pound Ridge, New York 10576, or c/o this magazine.



AT LAST: AN AL BOWLLY DISCOGRAPHY

Ever since Harry E. Avery gave us his fine Ray Noble Discography in the June, 1951 RECORD CHANGER, along with countless other fans I have wished for a complementary volume: the recorded history of Al Bowly, surely amongst the very foremost of popular singers in the first half of this century. Once or twice, in sheer exasperation, I was tempted to try it myself, but I am on the wrong side of the Atlantic to be able to maintain the continuing, painstaking research on the performer's home grounds that an authentic compilation would require. After all, the original Victors made here plus the HMV pressings on Victor that started the Noble-Bowly furore make up about ten percent of the total sides by Al Bowly as soloist, orchestra vocalist and player, which may come as a revelation to many. Anyhow, it's fortunate that nobody else did tackle it until Clifford M. Harvey and Brian A. L. Rust decided on a collaboration of just such a project, for they have produced what is and bids fair to remain the definitive Bowly index.

A highly perceptive introduction relates its intent: "Our purpose here is to outline the career of one of the greatest popular entertainers this country ever produced, at least in the two decades between the World Wars, and to list all the records he is known to have made...."

Until I saw the Discography, I had blandly regarded my Bowly records as a fairly comprehensive representation of his work. I was not a little shaken to discover via Messrs. Harvey and Rust that I have just about scratched the surface and my hoard is little more than a quarter of the incredibly almost 800 sides outlined in their pages.

Again, "It is only comparatively recently that many of Al Bowly's most obscure records have come to light, and that they have done so is something for which we can only thank ourselves for insisting on buying and listening to an incalculable number of worthless popular records of the Bowly era, our reward every once in a while being a hitherto unsuspected 'find.'"

The Discography begins with the first known Bowly recording on German Polydor: SONG OF THE WANDERER, on which Bowly does a vocal Chorus with Arthur Briggs' Savoy Syncopaters Orchestra. As on all selections, the master number, label serial number and recording place and date are given, this one, Berlin, July, 1927.

Most of us are familiar with the more prominent labels; however, there are well over twenty original labels in all, including many few of us know, such as Celebrity, Dominion, Filmophone, Metropole, Mayfair, Octocros, Piccadilly and others. Some of these may be fairly well-known to the singer's European friends but not to those in the U.S.

A bewildering array of dance bands is summarized. The ones Bowly was mainly identified with were Ray Noble, Lew Stone and Roy Fox, but his total output with lesser known and obscure aggregations actually exceeds the number of those with any of the top three. There are fascinating flashes for the jazz devotee in names such as Fred Elizalde, Sterling Bose, Rhythm Maniacs, Sid Phillips, Nat Gonella, The Blue Jays, Monia Liter, Adrian Rollini; the most unexpected duets, to me, are Bowly with Ella Logan.

Our Columboes must have raked every possible highway and byway, judging from the results in evidence, and although they acknowledge there may well be more unpanned gold, it is unlikely that there can be more than an additional smattering. How much

more could one singer compress into less than a decade and a half. It looks as if almost every worthwhile title of its day is included, and many more that are personal preferences not necessarily successes.

It seems to me that Al Bowly sought and always found the heart of everything he sang, and it may have been this honesty that was mostly responsible for the songs he did sounding right for him; his remarkable range and purity of tone was equal to the most frivolous of ditties as well as the better musical play vehicles of the Romberg, Kern and Herbert type through the much more rewarding depths of the more complex Gershwin, Youmans, Porter and Arlen, where Crosby, Columbo, Vallee and, later, Como, Bennett, Williams and Vale may be over their heads without suspecting it, either understating or overemphasizing.

All of this is in The Al Bowly Discography, just waiting to be discovered or rediscovered, for those of us who appreciated his talents to the full, but also for the young to explore and compare and acquire some of the still plentiful tributes to this great popular singer whose output must, in quantity alone, approach that of the all-time leaders, Gracie Fields, Richard Tauber, Bing Crosby and Ella Fitzgerald. Unfortunately, since so much of his work was subordinated to the bands he enhanced, Bowly often gave superior performances in woefully inferior setting, whereas with few exceptions the majority of their sides were carefully built around the other champions to present them in the most advantageous possible frame.

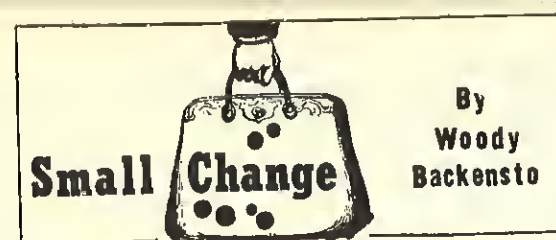
The long search for Bowly information had helping hands from such as Ray Noble, Lew Stone, Roy Fox and Sid Phillips on the musical end and regarding recording sessions, Agnes Leach in Hayes, Middlesex, England and Brad McCuen, of R.C.A. Victor here in Camden, who is resoundingly replying to Columbia's superb jazz albums with the dazzling Vintage Victors that are evoking the everlasting gratitude of countless record collectors.

At the end of the Discography there is an index of all of the artists indicated in conjunction with the many recordings, and a song index that includes about fifteen hundred songs representing the vehicles chosen by and for him, and which in itself is a cross-section of most of the best in popular music from the late twenties to the early forties, culminating in the final recording which, although applied scathingly by Irving Berlin to Hitler, still bears the uncomfortably prophetic title, WHEN THAT MAN IS DEAD AND GONE. It was shortly after waxing it that the timeless troubadour was taken from us.

Al Bowly's voice WAS timeless, because it is as timely today as it was thirty years ago and will be thirty years hence; inimitable, because he had no imitators; he was so individual that anyone attempting it would find no gimmicks to hang a peg on, like Vallee's cold-in-the-nose tenor, Crosby's boo-boo-boo, Como's torpor, Bennett's brash bite. There was nothing that chained him to his day, roughly the thirties; he never had to transpose to lower ranges to make ends meet.

The Al Bowly Discography by Clifford M. Harvey, B.A. and Brian A. L. Rust is the long-needed blood transfusion to the Bowly fans who have had no idea of the great number of Bowly sides there actually are. It should also be an incentive to the student and lover of the best in popular singing to explore and find out for themselves that this eulogy is nothing but the truth, and I particularly envy those still lacking their Bowly baptism but having the taste and judgment to absorb it.

*See later pub.
Rust's "Complete
Early Career
Discography" in
Al Bowly's recordings.*



More than eight years ago, this column had its beginning in the February 1956 issue. A regular feature dealing primarily with the recordings and activities of Red Nichols. "This will be your column; the results depend largely upon you. We welcome your questions, opinions, and corrections or additions to our data and those appearing in the standard discographies." Except for a handful of faithfuls who have been acknowledged in these pages, the effort seems mostly a one-way affair. Well, that's the way it should be, but I need a shot in the arm! Just what would you like covered?

My interests along these lines started long before the appearance of this column. The first mention in print, however, came from the pen of George Hoefer in "The Hot Box" of the April 22, 1949 issue of DOWN BEAT. The opening blast was: The ever-constant seeking for discographical data continues unabated... A New Jersey collector, Woody Backensto, has offered a reasonable suggestion as follows:

1. Every collector select his favorite musician and attempt to compile all record data possible for the chosen musician.
2. Send this information to a central source for dissemination."

This 'reasonable suggestion' caught on like a wild fire. (I believe one of my pen-pals mentioned he saw my name in DOWN BEAT). Nonetheless, the frontiers of dust (on records and data) had to be disturbed. The ens and ems lined up to form this column (or was it a typewritten stencil?). A few facts came to light. Some skeptics remained that way. The findings saw their way to other publications (almost uniformly without credit -- not even to the magazine, let alone the author). But that's fine for this is a hobby with me -- a hobby it will stay! To enjoy a hobby, it must be shared! Anyone for golf?

To recap what has appeared in the column: many possible Nichols items have been discarded, some new data were presented, old articles with erroneous 'facts' were aired, the column was expanded into a Souvenir issue with a modern Red Nichols discography, the discography was kept up to date, composer credits by Nichols were tabulated, yearly activities of the Nichols-men were highlighted, details surrounding the movie came to light, details focused on the CALIFORNIA RAMBLERS and other bands of the 20's, the column was sometimes abandoned for featured presentations, sections detailed the itinerary of the 30's, Red's retirement from the music business in the 40's, his climb back to fame in the 50's, foreign trips in the 60's, etc.

Yet some important links keep eluding me, such as:

1. Discographical data on transcriptions, especially that large number made for MacGregor in the mid-forties.
2. Where did the Nichols crew play after Walled Lake in 1941 before disbanding at Melody Mill on the west side of Chicago, then how soon did Red take over the Allyn Cassell orch and when did Red sell out to Anson Weeks?
3. The dates of Nichols' re-entry into the music field at the Hayward Hotel in L.A.
4. Details of the radio shows played by Nichols as a sideman through the 40's and into the 50's.
5. Details of the radio shows in the 30's with music under the direction of Nichols.
6. Just when did Nichols play with Henry Halstead?

Here are only a half-dozen points. HELP WANTED! Let's break the sound barrier! My mail is delivered at: 37 N. Girard St., Woodbury, N. J. 08096.

reminiscing in **TEMPO** by Frank Kelly

"RESEARCHING THE DOWN SOUTH BANDS (EXPLORATORY)"

LOUISIANA RAMBLERS, Bohemian Club, Loreda, Mexico-1927 Pat Decuir, Tpt & leader, Eddie "Snoozer" Quinn, Banjo, Guitar & fiddle; Joe Bishop, Tuba; Red Stewart, tb; Lee Henry, sax; Roy Young, sax; Mac Ferguson, Sax; Rupert Biggadike, pno & arranger; Johnnie Brent, dms;

JOE ASTORIA (ex of the old Garber-Davis Orch)'s Coral Gables Golf & Country Club Orch (a Jan Garber unit), Coral Gables, Fla. 1927. - Joe Astoria, Banjo & leader; Herbert Keith, pno; Walter Steiner, pno & arranger; Eber Grubb, Banjo, reeds, arranger & entertainer; Larry Genyard, bass & tuba; Harry Taylor, reeds & entertainer; Carlisle Stevenson (of the old Garber-Davis orch), reeds, TP, entertainer & arranger; Dale Clark, dms, tympany & Marimba; Ted Kennedy, ass't dir., & Violin; Chelsea Qualey (of the old Garber-Davis Orch), TP; T. Taylor Buckley, TP, reeds & entertainer; Bobby Swanson (a FINE HOT man), TP, entertainer & arranger; Jerry Adams, TB & Violin; Clif Holz, dms & entertainer; Joe Astoria, dir & biz mgr.

JIMMY JOY'S ORCH. late December 1927, Brown Hotel, Louisville, Ky. Orville Andrews, Banjo; Jack Brown, TB; Earl Hutch, pno & accordion; Dick Hamel, Dms; Ross Mattasios, TP; Pappy Maples, bass; "Lyle" Spud" Murphy, reeds & arranger; Gil O'Shaughnessy, reeds; Norman Smith, reeds; Frank Waterhouse, TP; Jimmy Joy, clarinet & dir.

BLUE STEELE, Peabody Hotel, Nov. 1927 - Memphis, Tenn. Victor Record artists. John Langley, reeds; Pate Schmidt, reeds; Kenny Sargent, sax & vocals; Frankie Martinez, TP & Peck Horn; C. Ole Hoel, TB & Euphonium; San Gobble, TP & composer; Marvin Longfellow, Tuba & arranger; Harry Cody, dms; Ted Delmarter, Banjo, entertainer & composer; Bob Nolan, Violin, composer & vocalist; Owen "Sol" Lewis, pno & ass't dir. Blue Steele, TB, Mellophone & dir.

SLIM LAMAR'S ORCH. Sept. 3, 1927 - Edgewater Gulf Hotel, Biloxi, Miss.; Jack Otto, dms; Johnny Plant, Banjo & Violin; Andy Kurz, TP; Jim Rush, reeds; L.A. Riley, Bass; Don Royal, TB; Di Loroque, pno; Slim Lamar, reeds & dir.

CHARLES FULCHER'S ORCH. Ansley Hotel, Atlanta, Ga. 1923 A.D. Barfield, TP., Pop Miller, TB; Chas. Fulcher, Clary & dir; Otis L. Haislip, Neely Plum & Frank Crutcher, reeds; Bo Norris, pno; Guinn Hester, Banjo--Chuck Jordan, bass; Sandy Jordan, dms.

LLOYD "SUGARFOOT" WILLIAMS' ORCH., The Pier, Pt. Arthur, Texas. Summer 1927. Lloyd Williams, TB & dir., John Gordy, pno., Bob Porter, dms., Gene Gifford, Banjo & arranger; Slim Lamar, alto sax & clary; Pat Davis, Tenor sax & clary; Luke Lockhart (known around St. Pete, Tampa & Miami, Fla.), Tpt.

THE TRIANGLE JAZZ BAND, Octavia Hall, New Orleans, La. 1926. - Santo Pecora, TB; Steve Budro, Ds; Salvador Margiatta, Clary; Gus Heintz, 1st Cornet; Tony Margiatta, 2nd Cornet; George Barth, upright Tuba. Pecora & George Barth, played with Brownlee's orch. of N.O. Later - Barth went North with Johnny Fischers Orch.

Pete Olson, formerly of Klameth Falls, Ore-an entertainer-jazz-fan - retains a photo of the above band. Anyone knowing his present whereabouts we would appreciate hearing from you.

FILLING
IN
DISCOGRAPHICALLY
CORRESPONDENCE

MAMIE SMITH (See issue 57)
(Addenda from Walter C. Allen, Stenhope New Jersey)

First OK session. Perry Bradford, on his LP record, stated that this was by Hager's orchestra rather than with a Negro band. Note that label(of some copies) says "Rega Orchestra"; now, Wallace Rega was a song-writing pseudonym of Frederick W. Hager - I believe he took his middle name, and reversed Hager to get 'Rogah' which was shortened to 'Rega'.

Confirmation of this white-band-theory : see Record Research #30, Frank Banta, in which he claimed he had recorded behind Mamie Smith with a house orch.

Jazz Hounds, Feb. 1921: s7788/89 have a full band rather than the quartet as indicated : Dunn,tpt; trombone; clarinet; violin; piano; tuba; drums or blocks. No xylo.

s7790/91 have a PIANO besides the tpt,clt, tuba and xylo.

Add following records into sessions :
s-70076-D OK 4623 I Want a Jazzy Kiss (Milo-Rega) (has two clarinets)
s-70130-A OK 4542 Oh! Joe(Please Don't Go)(L.M. Walker-Larry Briers)
s-70131-B OK 4633 A Little Kind,Treatment(Is Exactly What I Need) (Howard Rogers-Maeo Pinkard)
s-70153-B OK 4542 Sweet Cookie(Irwin Le Clerc)
Note: 70130/31 is new session; instr. is: two tpts, tbn, clt, vln, piano, bass sax or tuba; possibly others.

Notes on Coleman Hawkins with Mamie: In the Chicago Defender(May 6,20, & 27,1922 issues) there are stories to the effect that Mamie was in New York, recording for Okeh(May 6 issue). This ties in with s-70680-55 session. She then went on tour to Philadelphia and elsewhere. Her jazz band includes: George Mullen,cornet; Cecil Carpenter,trombone; Bob Fuller,clarinet; Coleman Hawkins, sax; Charles Matson, piano; George Bell,piano; Curtis Mosby, drums. One review mentioned a feature solo by "Saxophone Hawkins."
The above instrumentation is present on her OK 4630-31, dated May 1922. Clt and tenor sax sound to me like Fuller and Hawkins respectively. I also seem to hear Hawkins on s-70141/42, 70729/30, 70825, 71079/80, 71112, 71161 (I do not have other mxs from this period). I seem to hear Fuller also on s-70246, 70729/30, 71079/80, 71112, 71161.
The Hawkins period tentatively embraces approximately the time span Sept. 1921 through January 1923, with unknown extensions in both directions. Hawkins first appears on a Fletcher Henderson recording in August 1923.

Notes on Joe Smith: The cornetist does not sound like Joe Smith on any records until July 1922. On THAT DA DA STRAIN (s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from Jan through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is YOU'VE GOT TO SEE MAMMA(s-71161, OK 4781) on which he takes a characteristic break.

Composer Credits:
e-7539 (Marion Dickerson - Alex Belledne)
s-7788 (Marion Dickerson)
s-70122 (R.Turk - J.R. Robinson)
s-70127 (Tom Delaney)
e-70480 (Sam Gold) Title in full : There's Only One Man (That Satisfies Me)
s-70650 (F. Hamburger - I. Bloom - J.Durante)
s-70654 (A.W. Brown - E. Nickel - Billie Brown)
s-70655 (Vaughn DeLeath)
e-71079 (Spencer Williams - Clarence Williams)
s-71080 (Sam Gold)
s-71726 (Clarence Williams - Clarence Johnson) not J.C. Johnson

Ajax 17058 : no marimbe on 31670. Instr.(tpt,tbn, clt,alto, p, bjo, bass sax) agrees pretty much with Horace Holmes' personnel. Bass sax man would be Alex Jackson; Clarinet, Percy Glascoe. My copy is so beat that I cannot tell whether or not two cornets are present, as Holmes claimed.

Victors: composer credits on all titles are: (Andy Razaf - J.C. Johnson).

1931 Okeh date: trumpet might well be Metcalf; have you ever played any of these for him? I only have JENNY'S BALL on Parlophone R1195 - I can make you a tape of it. Good band, whoever it is. (Ed. Thanks, Walt! Will try to play item for Metcalf when there is a opportunity).

JUSTIN RING (General Information)
(Information from Bill Myatt, Staffordshire, England)

One of the best known of the old time recording men is living(as of March 1960) in retirement in Hollywood-by-the-Sea, Florida, this is Justin Ring whose name appeared on many Okeh records. Justin Ring was born in New York, June 28th, 1876 where his father was a teacher of clarinet and music theory. Justin learnt violin, viola and piano, as well as arranging, composer and conducting. In the late 90's and early 1900's he recorded for Victor, Zonophone and Edison with his friend, Fred Hager's Orchestra. Up until the formation of the Okeh Company in 1918 he and Fred Hager recorded for various companies, but on Okeh's formation Fred Hager became manager and Justin his assistant. Between them they booked the first coloured artist, Mamie Smith from Georgia(Editor(!?)), whose record of "Crazy Blues" became a best seller. Hager left the same years as "Crazy Blues" was recorded and Justin took charge as manager. Amongst the artists he remembers booking were the Dorseys, Sam Lanin, Venuti and Lang and Jonas & Haro. After three years as manager, Tommy Rockwell took charge and Justin became his assistant. For special recording dates Justin went to the Chicago studios and amongst the best recording engineers he particularly recalls were Peter Decker and Charlie.?.?. Okeh employed talent scouts to find talent and when this was found the artists and bands were taken to one of the Okeh studios in Chicago or New York or one of their other permanent studios. When Jack Kapp was organizing the Decca Record Company Justin left Okeh(now a branch of Columbia Records) and became his contact man. After a few years he left Decca and retired.
(Editor: Thanks, Bill for your fine information about the legend, Justin Ring.)

TONY SPARGO (See Issue 53)
(letter from H.O. Brunn, Official Historian of the ODJB)

Gentlemen:
I have just read with fervid interest your "Tony Spargo Photorama Issue" of July 1963 and wish to express my appreciation. It was a well-deserved tribute to the last surviving member of the group that instigated and led the biggest musical revolution in American history.

I am also pleased to answer the question which appears twice on page 5: "Has Anyone Seen This Photo?" Both of these photos were given to me by my good friend Henry "Hot Lips" Levine, who served with me in the Army Signal Corps at Fort Monmouth in April 1942 before his transfer to the U.S. Army

Band. I also have copy negatives on file of every other ODJB photo appearing in your "Spargo" issue. The twelve reproduced in my book, THE STORY OF THE ORIGINAL DIXIELAND JAZZ BAND, were selected by the publishers from my file of more than 150.

And now I should like to turn to the portion of your admirable tribute entitled "The Early Days of Tony Spargo". The following comments are based on provable fact and are presented with "a sincere desire not to be destructive":

1. The photo at top left on page 3, showing Tony on drums, is not the first photo of the Dixieland Jazz Band. The first photo of the band using this name (see photo facing page 92 of my book) was taken at Schiller's Cafe in March 1916, before Tony Spargo came north to join the band. This was also before the band had the money to buy matching uniforms shown in your "Dukane Gardens" photo.

2. The photo in question was not taken at the "Dukane Gardens". I have four other shots taken at this same sitting, and they all display the pastoral backdrop which easily identifies the scene as the Casino Gardene, where this photo was made on July 7, 1916.

3. According to my records, which are thoroughly documented with photostat copies of contracts, posters, handouts, and dated newspaper reviews, the ODJB (or Stein's Dixie Jase Band) never played at the "Dukane Gardens". Their professional time between March 3, 1916, and Christmas of that year is completely accounted for, and no establishment of that name enters the picture. I talked with Tony Spargo by long-distance telephone on a Sunday afternoon a few weeks ago (October 1963) and asked him about this "Dukane Gardens" business. His answer was: "Edwards told me. This was before I joined the band."

4. I suspect that your source of information was really talking about the Casino Gardens, and I offer the two enclosed documents as evidence. (Please accept my apologies for the poor quality: they are Verifax copies of

Verifax copies.) Exhibit A is a handbill printed for distribution in 1916, while the ODJB was playing at the Casino Gardens in Chicago. Note that the address is Clark and Kinzie--not "Kedsie".

5. Exhibit B is another interesting handbill from the same establishment. Note especially "The Famous Louisville Jug Band", mentioned in your article as the second band at this place. The other photo, labelled "Bert Kelly's Original New Orleans Jazz Band", is really a photo of the ODJB, which by this time had moved on to Reisenweber's in New York. Both the Louisville Jug Band and Bert Kelly's outfit followed the ODJB at the Casino Gardens. No band ever shared billing with the ODJB during this period.

In closing, I should also like to thank you for mentioning my book. I recognize the "sincere desire not too be destructive" which led you to suggest that Chapters 15 and 16 be rewritten. I stand ready and willing. It is a rare pleasure for me to meet non-destructive jazz critics, and I have a sincere desire to explore our new relationship. I shall be very happy to hear exactly what should be rewritten, how it should be done, and especially after reading the "Tony Spargo Photorama Issue") who should do it. Keep up the good work, and please keep me in touch with people interested in my forthcoming book, THE STORY OF THE ORIGINAL MEMPHIS FIVE

Yours very sincerely,

H.O. Brunn
author of
THE STORY OF THE ORIGINAL DIXIE-
LAND JAZZ BAND

REAR THEM ON
YOUR RECORDS
THEN COME TO
THE
Casino Gardens
THE ORIGINAL DIXIELAND



JAZZ BAND
CLARK and KINZIE
AND SEE AND HEAR
THEM.

— EXHIBIT A —

CASINO GARDENS
CLARK and KINZIE

CHICAGO
Just Outside of the Loop
The Theatrical Profession's Most Popular Rendezvous in Chicago

"NOT AN IDLE MOMENT"
OUR RESTAURANT AT POPULAR PRICES

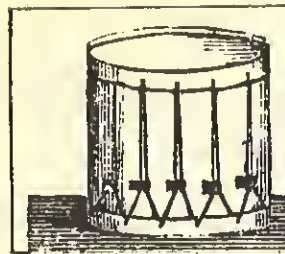


BERT KELLY'S ORIGINAL
NEW ORLEANS JAZZ BAND



THE FAMOUS
LOUISVILLE JUG BAND

— EXHIBIT B —



SWINGING WITH ZACC

by MIKE ZACCAGNINO

A TALK WITH J. C. HIGGINBOTHAM

Last year during one of the Friday night sessions at Central Plaza 1 had a rather interesting chat with one of the trombone greats, J. C. Higginbotham. During the conversation we got to talk about trombone players and he mentioned Tommy Dorsey as one of his favorites on the instrument. "I'll tell you a few things about Tommy" said Higgy and he began telling me a story about him that I would like to pass on to the readers. "I met Tommy in 1929" stated J. C. "and we were friends like this (holding up two crossed fingers) right up until the day he died." I asked Higgy how he rated Tommy Dorsey as a trombonist and there was nothing he didn't know about playing the trombone because he was a real pro. I then asked questions regarding the Metronome All Star Band date of Jan. 16, 1941 Bugle Call Rag/One O'clock Jump of which he and Dorsey were the trombones. "Man", said Higgy, "that's one date I'll never forget". Higgy was all smiles as he said to me "Tommy came in with a fifth of Old Grand Dad and he showed it to me saying "---those other guys, this is just for the two of us." During the record cutting, relates Higgy, Tommy put the bottle in between our two chairs and we both took turns polishing it off. "I asked Higgy about the trombone solo on each side and he told me that he took them both. "I was willing to split them with Tommy but he told me to take them both." Since I have seen photos of the session I recall Higgy wearing a tuxedo on the date and he told me that he was working on 52nd Street at the time and since the date was an early morning thing he came right off the gig and went right to the studio. "Yes Sir!" said J. C. "Tommy was one of my boys" and Ernie Smith who writes for Record Research was taking all this in that evening. Ernie collects Jazz movies so the talk turned to films. "I made one in the early thirties with Fletcher Henderson" said Higgy and when Ernie heard this, he almost went through the floor asking him the who, what, when and where. "I don't recall too much about it" said Higgy, "though I remember it was made somewhere in Long Island and that it was a short!" Well, this really had Ernie Smith excited because he had never seen Henderson in a movie nor had he heard of any. I later told this to Walter Allen who is writing a book on the life of Henderson and he was equally surprised to hear of it.

HEARING MAXINE SULLIVAN

I stopped in Jimmy Ryan's recently to hear the Tony Parenti trio (Cliff Jackson and Zutty) and the group really swung and never sounded better. The people were also treated to a few songs by the wonderful Maxine Sullivan who was in excellent voice and she did "I got the World on a String," "Accentuate the Positive" and her ever famous "Loch Lomond" in grand style ably assisted by Tony and the trio. A while back I gave Maxine a load of her 78's which she had cut through the years and she told me she plays them every day. I have some more which I picked up while on one of my record hunting trips and hope to present them to her soon. She is a great person to hear and to know. I hope to have another column on "Name the soloists" very soon and I'm glad to receive letters asking me to do another column on same.

Here is a list of all available back issues of Record Research, now available at 30¢ each from RECORD RESEARCH, 65 Grand Avenue, Brooklyn 5, New York. Supply is limited.

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THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

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